

SAN FRANCISCO CINEMATHEQUE

BAY AREA SHOWCASE OF INDEPENDENT, PERSONAL, AND AVANT-GARDE FILMS.

Screenings at: SF Art Institute: 800 Chestnut St. and New College Gallery: 762 Valencia St., S.F.

THURSDAY
at SF Art Institute
8:00 p.m.

Tim Kennedy

The filmmaker will be present.

The premier of two films by San Francisco filmmaker Tim Kennedy. "Some products have an immediate vogue; they are 'best sellers' of their day. They are easy and so make a quick appeal. Their popularity calls out imitators, and they set the fashion for a time. But their ready assimilation into experience exhausts them very quickly; no new stimulus is derived from them. They have their day — and only a day. In these recent films by Kennedy the element of continual variation provided is what makes the work wear. This program mirrors the past and future work, because of the interaction and association with this vital past, serving the construction of an expanding whole." — Joel Forrester/N.Y.C.

The Man Who Lived Too Soon, 1983, 42 min.

The Wheels of Time, 1982, 28 min.

March 8



THE MAN WHO LIVED TOO SOON

Robert Nelson

The Cinematheque is proud to honor Robert Nelson with a three-part retrospective of his work. Nelson, a painter turned filmmaker, is a San Francisco native now living and teaching in Milwaukee. Of the San Francisco style, with which Nelson is closely associated, Nelson says: "It is basically a non-intellectual practice with roots in the Historical Art Tradition. The unique cultural situation in California, the influx of Near and Far Eastern thought and a strong sense of community among artists have all nourished this tradition. . . . It has no goal." Nelson did collaborative film-work with funk artist William T. Wiley, Ron Davis (director of the S.F. Mime Troupe), and composer Steve Reich. The third program in this retrospective will be shown early May. (Suite California: Parts 1 & 2).

March 22

Plastic Haircut, 1963, 15 min. Mime R.G. Davis and actress Judy Goldhaft participate in bizarre absurd settings created by painter William T. Wiley and sculptor Robert Hudson. Sound montage by Steve Reich.

Oh Dem Watermelons, 1965, 12 min.; Directed and edited by Nelson, written by Nelson, Ron Davis and Saul Landau. Soundtrack by Steve Reich. Originally shown as part of the S.F. Mime Troupe production "A Minstrel Show, or Civil Rights in a Cracker Barrel."

Hot Leatherette, 1967, 5.5 min.; "A kinetic sketch designed to involve the viewer's muscles." — R.N.

Grateful Dead, 1967, 7.5 min.; A 7-minute dream of a Grateful Dead concert.

The Great Blondino, 1967, 41 min.; A collaboration between Nelson and Wiley with poet Lew Welch as The Cop. "The great Blondino is a figurative allusion to the tightrope walker Blondino who gained international fame in the 19th century by walking many times across Niagara Falls on a tightrope. The film speaks about the level of risk at which we live and the foolishness and beauty of our lives at the edge, where we confront that risk." — P. Adams Sitney, *Visionary Film*.

March 29

The Awful Backlash, 1967, 14 min.; Nelson's response to the structural film.

The Off-Handed Jape, 1967, 9 min.; Made with Wiley. "Impeccably realized, (this film) suggests a vaudeville of daily life. . . . anticipating that aspect of Performance Art by nearly a decade." — J. Hoberman

Bleu Shut, 1970, 33 min.; Soundtrack by Nelson and Wiley. "A comic statement on the absurdities of the bourgeois pursuit of pleasure." — S.F. Examiner.

Deep Westurn, 1974, 6 min.; By Nelson, Wiley and Mike Henderson.

Hamlet Act, 1982, 20 min. Directed by Nelson, screenplay by Joe Chang. Docu-drama style — Hamlet as a video camera-person.

April 5

New Experimental Animation

A selection of recent independent films using a broad range of animation techniques. Included will be work by Polish filmmaker Zbigniew Rybczynski and by several young Bay Area artists.

Be My Gas and other short films, Michael McMillan, 5 min.; *Dynamite*, Vincent Collins, 4 min.; *Braid Story*, Leah Sullivan, 1½ min.; *Luck in Loose Plaster* and *Garsh I Didn't Know You Was a Lady*, Sandy Moore, 8 min.; *El Diablo*, John Lynch, 5 min.; *Seepage*, Henry Selick, 6 min.; *Diagram Film*, Paul Glabicki, 14 min.; *Soul City*, M. Henry Jones, 3 min.; (with the Flestones); *Another Great Day*, Ruth Peyser & Jo Bonney, 6½ min.; *Clark the Prize-Winning Webloe Is the Emeer of Time To Shine*, Tyrone McCloskey, 2 min.; *Tango*, Zbigniew Rybczynski.

April 12

Michael Snow: La Region Centrale

Since the mid-50's Michael Snow has been working with film, sculpture, painting, playing trumpet and piano, in short following all of his instincts in the pursuit of artistic vision.

La Region Centrale, 1970-71, 190 min.; "This new three hour film by the Canadian Michael Snow is an extraordinary cinematographic monument. No physical action, not even the presence of a man, a fabulous game with nature and machine which puts into question our perceptions, our mental habits, and in many respects renders moribund existing cinema: the latest Fellini, Kubrick, Bunuel etc." — Le Monde, Paris.

"I composed the camera movements, made an overall score for the film. Pierre worked out a system of supplying the orders to the machine to move in various patterns by means of sound tapes. Each direction has a different frequency of an electronic sine wave assigned to it. The speed information is in terms of beats or pulses, going from slow to fast. This layered but simple sound space is the sound track." — M.S.

It is recommended that the audience bring pillows for this uninterrupted program.

April 19

Guy Sherwin

The filmmaker will be present.

British filmmaker Guy Sherwin will be present with a program of his films. Sherwin has been making films since 1969. He was a workshop co-organiser at London Filmmakers Co-op and has been a lecturer in British art schools since 1971.

Messages, 1981-83, 46 min. "The film has developed during my daughter's early childhood. It's not about her, but it's a response to her questions about the world that implicitly challenge things we take for granted" — G.S.

Short Film Series, 1976-present, approx. 25 min. An open-ended film comprised of a varying series of 100 ft. silent B&W sections. "Some of the ideas woven through this reel include film as a record of life, an autobiographical document; the image surface as a controlled pattern of light and rhythm." — Deke Dusinbere



DR. MABUSE



MICHAEL SNOW

SATURDAY
at New College
8:00 p.m.

March 10

Artists' Call: Super 8 Films Against U.S. Intervention

A marathon show of 33 films of all styles (none longer than 3 minutes) submitted by filmmakers from all over the country. The films were made especially for the ARTISTS' CALL AGAINST U.S. INTERVENTION IN CENTRAL AMERICA program shown at the Collective for Living Cinema in New York on January 29, 1984. This is the first such action by filmmakers since the 1967 *For Life Against War* in which over 60 filmmakers participated. Many of the same filmmakers responded again. A sampling of the participants includes Yvonne Rainer, Scott B., Ellen Gaine, Jeffery Skoller and Michael Wallin, Marjorie Keller and Sidney Peterson, Bette Gordon and Karen Kay, Louis Hock, Robert Huot, Guillermo Varela, and Phil Weisman. The show was organized by Weisman, Bill Brand and Simon Field.

March 24

Pat O'Neill

The filmmaker will be present.

Since 1967 the work of Pat O'Neill has been synonymous with a surrealist merging of mundane Southern California objects and landscapes into an imaginary (and imaginative) world of colors, shapes, spaces and movements. This will be his first visit to the Bay Area in more than four years. The show will include the premier screening of a current work-in-progress as well as a selection of earlier films. These films are particularly noteworthy for O'Neill's use of the optical printer to create effects that transcend mere technique, building a world of almost abstract purity.

Work-in-Progress, ca. 40 min.; *Sidewinder's Delta*, 1976, 20 min.;

Foregrounds, 1978, 14 min.; *Sleeping Dogs (Never Lie)*, 1979, 9 min.; and other selected films.

Film Installations: The Length of The Mean Free Path
March 31

NOTE: THIS PROGRAM WILL TAKE PLACE AT THE S.F. ART INSTITUTE, BEGINNING AT 8:00 P.M. The filmmakers will be present.

A collection of film sculptures which dispense with the stable relationship between audience and film projection in favor of an interactive system. Situations are generated which allow the viewer to enter into and manipulate the various elements involved. In positioning themselves within the constituencies displayed, the perceiver becomes an integral part of the apparatus. The aggregation of multiple degrees of organization, densities, velocities activated in the device induces a ternary combination.

Curt Thomas: *Sudden Bounds*, double Super 8 projection.

Patrick Delabre: *Gridded Scroll*, double projection of positive and negative light patterns onto sequential drawings.

Denise Hawrysis: *Matrix: relations of production corresponding to a determinate stage of development*, glass, prints, handmade paper, film.

Tony Sinden & Lulu Quinn with a new mixed media installation.

April 7

Andrew Chambers & James Irwin

The filmmakers will be present

Cantos by Andrew Chambers, 1978-79, 45 min., super 8, sound. "There are no omissions between vignettes. In its construction a conjunctive leader was used to connect one 50 ft. (single cartridge) segment to another. It attempts to record an emotional saturation over a period of time." — A.C.

Chambers is an L.A. based sculptor and filmmaker who has worked with super 8 sound since 1978.

No Family Picture by James Irwin, 1983, 22 min., super 8, sound, "Diverse super 8 material concerning women and their relationship with film education. Interviews, superimposed images, altered emulsion and slow-motion combine in a subjective look at how women can gain and lose control of the medium." — J.I. Irwin is a San Francisco filmmaker and journalist for *Artweek* and other publications.

April 14

Larry Gottheim: Natural Selection

The filmmaker will be present

Larry Gottheim will appear in person with his newest film, *Natural Selection*. He will follow the film with a talk entitled "Free Vibrations in the Space between Work and Music, Sound and Image." The talk will involve selections from earlier films (*Elective Affinities: Mouches Volantes, Four Shadows*, etc.) and other material relating to his ideas about sound cinema.

Natural Selection, 1984, 35 min.; "The film is grounded in a body of material shot in 1981-82, in a cooperative creative venture. . . . I observed and listened closely to the meaning-laden elements silt and sediment, eddy and spiral, let them evolve into five constellations, each cohering around selected phrases from Darwin." — L.G.

Larry Gottheim has a long-standing interest in utilizing new modes of composing with sound and image film material. His films have been included in two Whitney Biennial Film programs.

April 21

Carolee Schneemann & James Herbert: Visions of the Erotic

Carolee Schneemann is best known for the pioneering body art performances that she has been doing since the early 1960s.

Fuses, 1964-67, 22 min.; "Integral and whole — imagery compounded in emotion. We are equally, interchangeable subject and object. As woman (image) and as image-maker I reclaim, establish and free my image and my will. Movements of myself and my partner, filmed by myself. The cat. Fugal structure: gesture, color sequences, collage, montage, superimposition, painting frame by frame, breaking the frame." — C.S.

Plumb Line, 1968-72, 18 min.

James Herbert has been making films since 1964. He currently teaches art at the University of Georgia.

Silk, 1977, 25 min.; *Two Figures*, 1981, 15 min. "Although my feelings about the nude — its beauty and eroticism — are always important to me, ultimately the form of the film must take priority over the subject matter." — J.H.

SUNDAY
at SF Art Institute
7:30 p.m.

SPECIAL STARTING TIME: 7:00 P.M.

March 11

Fritz Lang: Dr. Mabuse Der Spieler

Dr. Mabuse the Gambler, (1922)

Fritz Lang (*Metropolis*, M.) made the first of three films on the character of Dr. Mabuse, gambler, hypnotist and master-mind of crime, less a superhero than a metaphorical portrait of the troubled post-WW I years when vice and passion were rife and Fascism was being born. This is Lang's earliest fully realized masterpiece, giving full vent to his dark, paranoid style. Lang's Expressionist devices are evident here in the architectural sets, dramatic lighting, fantastic superimpositions and strange characters throughout the film. His style is completely functional, each shot leading into the next, not logically but with the force of the director's will.

March 25

Ben Caldwell: African-American Visions

The filmmaker will be present.

Ben Caldwell approaches his work as an expression of a Pan-African aesthetic that relies heavily on the Black musical tradition. . . . His surrealistic effects are not experimental but reflective of a truly African tradition. Caldwell will be present for this, his first show in the Bay Area.

I and I, 1977, 38 min.; An allegory which takes its inspiration from the fantastic sweep of African history; its style is rooted in the virtuosity of Africa's ancient religions, lyric arts and African-American music.

Babylon Is Falling, 1983, 60 min.; A musical and visual presentation of news and documentary footage focusing on the historical struggle of African peoples, including Malcolm X, Bob Marley and Jomo Kenyatta.

April 1

Early Animation: The Silent Film / A Parallel History

Animation is usually overlooked when considering the early silent film. A particular focus of this program of obscure works is the characteristic reflexivity of early animation which often included the animator's presence, the animator as the magician in the cinema, and the technical transition from paper to cel animation. The program will include the premiere of two films by Emile Cohl recently released in America.

Drame Chez Les Fantoches (1906) & *The Man in the Moon* (1907), Emile Cohl; *Sure-Locked Homes* (1926), Otto Mesmer; *The Voice of the Nightingale* (1923), Vladislav Starevitch; *Max and Moritz* (1920), Wilhelm Bush; *Down Where the Limburger Blows* (1917), Bray Studios featuring the Katzenjammer Kids; *Will's Nightmare* (1926), Paul Perof; *Princess Nicotine* (1909), J. Stuart Blackton; *Adam Raises Cain* (1920), Tony Sarg; and other films.

Diane Orr and C Larry Roberts: SL-1

April 8

The filmmakers will be present.

SL-1, 1983, 60 min.; written and directed by Diane Orr and C Larry Roberts. *Strong Willed Women Subdue and Subjugate Reptiles*, 1982, 11 min.; by C Larry Roberts.

Bay Area filmmakers Diane Orr and C Larry Roberts have had two films shown on public TV in the past year. Roberts is known for his surrealistically poetic films, Orr for her award-winning documentaries. *SL-1* has been featured in numerous international festivals and was a prize-winner at Filmfestival Mannheim. Orr and Roberts will be present.

SL-1 is a true story about the unbelievable events that led up to and followed America's first nuclear accident in 1961. *Newsweek* characterized the event as a bizarre murder-suicide perpetrated by one of the reactor's operators. *SL-1* features archival footage and contemporary interviews mixed with a pseudo-investigatory enactment of an ersatz film noir.

Strong Willed Women . . . is an affectionate treatment of found images of Women and alligators.

April 15

Yiddish Film: Molly Picon in — Yiddle With His Fiddle

Yiddle with his Fiddle, 1937, 90 min. Directed by Joseph Green, music by Abe Ellstein with Molly Picon, S. Fostel.

Yiddle with his Fiddle tells the story of a betrousered young musician named Yiddle who plays with a wandering "philharmonic orchestra." This unique troupe travels an amusingly bumpy road through old Poland. The complications thicken when Ertram, a handsome young fiddler, discovers that his companion Yiddle is not really a boy at all.

Molly Picon was the undisputed queen of the Yiddish musical theatre, an energetic comedienne with the spunk and charm of a Jewish Mary Pickford.

April 22

Robert Bresson: The Trial of Joan of Arc

Bresson's recent *L'Argent* was shown to great acclaim at the 1983 New York Film Festival. This earlier film (made in 1962) incorporates Bresson's austere Jansenist philosophy into the visual style of a master craftsman. Bresson's is a universe separate from everyday life, one in which realism is transformed into a kind of patterned abstraction (*Lancelot du Lac*, *Pickpocket*).

"One would say that she (Joan) was a more perfect being than we are, more sensitive. She combines her five senses in a new way. She sees her voices. She convinces us of a world at the limit of our faculties. She penetrates into this supernatural world but she closes the door behind her." — Robert Bresson

MARCH 16 - 19 — S.F. ART INSTITUTE FILM FESTIVAL (NO CINEMATHEQUE PROGRAMMING) — FOR FURTHER INFORMATION CALL 771-7020

Admission: \$3 (\$1.50 Students with I.D.s and Seniors) Discount Pass \$10/5 admissions

If you would like to receive future calendars by mail contact the Cinematheque Office at 558-8129 or 480 Potrero Ave., SF, CA 94110
Steve Anker, Program Director

The San Francisco Cinematheque, a project of the Foundation for Art in Cinema, is supported in part with funds from the National Endowment for the Arts, The California Arts Council, The San Francisco Hotel Tax Fund, and The San Francisco Foundation.